

B.C.D.

LATIN CHURCH MUSIC OF THE POLYPHONIC SCHOOLS.

EDITED BY  
H. B. COLLINS.

.....  
No 3.

# The Western Wynde

.....  
MASS

.....  
FOR

FOUR VOICES

by

JOHN TAVERNER

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.....  
J & W. CHESTER, LTD.  
11, GREAT MARLBOROUGH STREET,  
LONDON, W.1.



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MASS

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JOHN TAVERNER.

EDITED AND ARRANGED FOR LITURGICAL USE

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## PREFACE.

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THE present edition of Taverner's "Western Wynde" Mass is based on one prepared some years ago by the present Editor, and privately printed (but without *Gloria* and *Credo*) for the use of the Birmingham Oratory Choir. The authorities are two 16th century manuscripts—one at the British Museum (Add. Mss. 17802-5), and the other at the Bodleian Library (Mus. Mss. e. 1-5)—both of which, however, are of considerably later date than Taverner's time. The first may possibly have been written as early as 1560, while the latter is dated 1585. Both manuscripts are large collections containing works by many different composers. The British Museum manuscript, though the earlier of the two, is (so far as this Mass is concerned) very corrupt, and the present text is mainly that of the Bodleian manuscript (by permission of Bodley's Librarian, Dr. A. E. Cowley). Only in a very few cases, out of many in which the manuscripts differ, have I preferred the British Museum reading. Students who desire to compare the different readings, may consult the library edition recently published by the Carnegie Trustees.

With regard to the date of the composition, the prevalence of binary rhythm, as well as the masterly freedom of the counterpoint, point to the conclusion that it is one of the composer's latest works. Whether or not Taverner's career as a composer ended, as has recently been suggested, when he left Oxford in 1530, must be regarded as doubtful. From internal evidence, I should suppose the work to have been written later than 1530, rather than earlier. All that is at present known with certainty as to the date of Taverner's death, is that it occurred between 1543 and 1553. We may recall that Palestrina's first book of Masses appeared in 1554.

Of the beautiful melody on which the Mass is founded, nothing appears to be known. It is redolent of the English country-side, but has of course no secular associations at the present day which might make it unsuitable for liturgical use. In tonality it belongs to the first Mode transposed, the compass of which it slightly exceeds.

The Mass itself is a very early example of Variations Form. The variations, however, are entirely in the different counterpoints. The melody itself remains almost unchanged throughout, appearing either in the Treble, Tenor or Bass, but never in the Alto, the only rhythmical change being that it occasionally occurs in triple time. The counterpoints to the melody are throughout masterly, and are at the same time constantly made subservient to the expression of the words. Thus, a splendid dignity is imparted to the *Sanctus* by the ascending scale passage in the Bass, which occurs five times in succession, after the manner of a Ground Bass. Notice too, how skilfully this

is manipulated, and slight changes made in the values of the notes, so as to enable it to accompany the different phrases of the melody. Attention may also be called to the wonderful *Crucifixus*, especially to the concluding section, where the Alto and Tenor voices seem almost literally to weep while the Bass recounts how our Saviour "suffered and was buried." Equally to the point are the beseeching melodies which accompany the *Agnus Dei*. Students will be able to trace many analogies between the treatment of the text in this work and in Bach's B minor Mass, notwithstanding the wide difference in scale, technique and period.

The Mass in its original form is far too long for liturgical use at the present day. It has therefore been found necessary to shorten considerably the *Sanctus*, *Benedictus*, and *Agnus Dei*. This has involved a re-adaptation of the words to the music, for which I am entirely responsible. Moreover, the manuscripts not only give an inordinate number of notes to one syllable, but also frequently introduce a fresh syllable immediately after a rest (*Ochetus*, Hocket)—an objectionable practice which has frequently been condemned, and which is only very occasionally admissible for dramatic purposes. An example of this will be found on page 29, where the Alto sings *et sepultus est*. Here the sobbing effect is so beautiful that I have allowed it to stand. But in general I have been guided by the principles and practice of Palestrina's time, and with this view I have not hesitated to break a ligature, or even occasionally to divide a long note into two shorter ones, in order to secure a good declamation of the text, and (as far as possible) a consistent phrasing of the melody.

It must also be mentioned that in the original there is no *Kyrie*, as is the case with most English Masses of the period. The explanation of this is, that on all the greater feasts the *Kyrie* was "farced"—that is, a long relative clause was introduced between each *Kyrie* (or *Christe*) and *eleison*. Such *Kyries* were never set to figured music, but were invariably sung to their proper Plainchant melodies, many of which are substantially identical with those we now have in the Vatican edition of the *Kyriale*.

I have now to indicate precisely what alterations and omissions have been made in the present edition :—

1. The *Kyrie* has been adapted entire from the original *Benedictus*. The latter, being in three sections or divisions, has lent itself easily for the purpose.
2. The *Gloria* remains unchanged, except for the occasional repetition of a word or phrase.
3. The same is the case with the *Credo*. Here, however, we must notice that in accordance with another English custom of the period, the words *Et in Spiritum Sanctum*, down to *Et exspecto resurrectionem*, are omitted in the original. It would have been possible, perhaps, to have adapted these to music from other parts of the Mass; but this would have made the movement too long. I have therefore merely inserted the music of the authentic Plainchant melody (No. 1), which fortunately happens to fit in quite conveniently at this point\*. It should be added that I have slightly simplified the rhythm in the Alto and Bass parts at *et propter nostram salutem* (page 26).

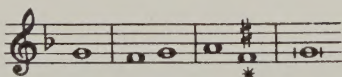
\* When the Mass is sung outside the Liturgy, this can of course be omitted.



4. The original Sanctus consists of six sections or repetitions of the melody. Of these I have included three only, omitting the second, third and fourth. This has necessitated, as has been already explained, an entire re-adaptation of the text. At *Pleni sunt caeli*, the Tenor part is in the original given to the Bass, an octave lower. As this involved (where the Alto is silent) a gap of three octaves between Treble and Bass, I have ventured to transpose the latter an octave higher.
5. As the entire music to the Benedictus has already been utilised for the Kyrie, I have included the first section only. For the Hosanna, an attractive section in triple time has been borrowed from the Agnus Dei, a section which would otherwise have been excluded.
6. The original Agnus Dei consists of no less than nine sections; the present arrangement of five. Section 3 of the original has already been used for the Benedictus; sections 4 and 5 are entirely omitted; while the beginning of section 2 is joined to the ending of section 6, without any alteration of the music of either. If the movement should still be found too long, it can be shortened by omitting the section between letters B and C (page 43-44). In this case, the last syllable of *nobis* in the Tenor part should of course be also omitted.

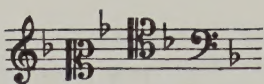
Accidentals added by the Editor in accordance with the system known as *Musica ficta* have been placed *over* the notes; and the same is the case with a few "warning" accidentals which experience has shown to be helpful. All other accidentals have the authority of one or both of the manuscripts. The only apparent exception to this occurs when it has been necessary to contradict a previous accidental, either in the same, or in a closely succeeding bar; though I am aware that some even of these may be open to question. Of the first class of accidentals, too many were perhaps admitted into the first edition. In particular, an F# was added (wherever possible) at the cadence

which occurs twice in the course of the melody—

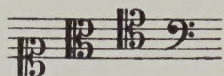


on the ground that it was the invariable custom in Palestrina's time to sharpen the third of the dominant in all modes which had no "leading-note."\* Further consideration however, and frequent performance of the Mass, have made me very doubtful whether the rule is applicable in this case. It will be observed that there are many places in which an F# is obviously impossible, as for instance at the conclusion of the *Kyrie* (original *Benedictus*), or of the first two sections of the present arrangement of the *Sanctus*. Moreover, it is easier to add a sharp than to take one out, and Choirmasters who prefer the major third, will have no difficulty in seeing where the sharp may be added. In some cases, on the other hand, the F# has manuscript authority, as in the Bass part of the *Agnus Dei*, and the Treble of the *Et incarnatus*, and these I have reproduced. I have also added the sharp in the first section of the *Gloria*, where the harmony seems specially to demand it.

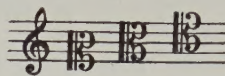
\* Except, of course, Modes 3 and 4, which had a special form of cadence.

The original clefs are as follows,  and the pitch has not been

altered. We have here a mixture of the natural and transposition clefs, as is frequently the case in early English works, with the result that there is rather a wide gap between the upper and lower voices. Palestrina and Byrd would have written either



or else



thus bringing

the voices closer together. If the Bass part is found too low, the pitch of the whole may be raised one semitone, but hardly more. Light baritone voices should sing the Tenor part, and not attempt the Bass.

BIRMINGHAM.

*January, 1924.*

H. B. COLLINS.



# The Western Wynde

MASS

## KYRIE

JOHN TAVERNER.

Andante.  $\text{♩} = 80.$   
*Soli or Semichorus*

TREBLE. *p* Ky - ri - e e - lei - son e - le - i - son e -

ALTO. *p* Ky - ri - e e - lei - - - son e -

TENOR.

BASS.

PIANO.  
for practice  
only *p*

*dim.* *mf* le - i - son. Ky - ri - e e - le - i -

*dim.* *mf* - lei - son. Ky - ri - e e - lei - son

*Tutti* *f*

son e - lei - son. Ky - ri -

e - lei - son. *mf* *Tutti* *f*

e - lei - son, Ky - ri -

e - lei - son, Ky -

*dim.*

e e - le - i - son e - lei - son.

*dim.*

- e e - lei - son e - lei - son.

*dim.*

- ri - e e - le - i - son e - le - i - son e - le - i - son

TREBLE.

TENOR.

*Soli or Semichorus* *mf*

Chris - te e - lei - son e - le - i - son e - le -

BASS.

*Soli or Semichorus* *mf*

Chris-te e-lei - son e - lei - son e - lei-son



*mf* Chris-te e - le - i - son. *dim.* *mf* Chris-te e - *dim.*

- i - son. Chris - te e - le - i - son e -

e - lei-son e - lei - son. *mf* Chris-te e - lei-son. Chris - te e -

*Tutti f* lei - son e - lei - son e - le - i -

*Tutti f risoluto* lei - son. Chris - te e - lei -

*dim.* *Tutti f* lei - son e - lei - son e - lei - son e - lei - son.

*f* son.Chris-te e - lei - son e - lei - son e - le - i - son. *dim. e rit. pp*

son e - lei - son Chris - te e - lei - son. *pp*

*sf* Chris - te e - lei - son *mp* Chris-te e - le - i - son. *dim. e rit. pp*

*dim.* *p* *dim. e rit.*





le - i - son e - le - i - son

ri - e e - le i - son Ky

son. Ky - ri - e e - le - i -

son Ky - ri - e Ky - ri - e e - lei - son e - lei - son

dim. e rall.

Ky - ri - e e - lei - son

rie e - le - i - son Ky - ri - e e - le - i - son

son e - lei - son

Ky - ri - e e - lei - son

dim. e rall.

Allegro.  $\text{♩} = 108.$

# GLORIA

TREBLE.

ALTO.

TENOR.

BASS.

PIANO.  
for practice  
only

Et in ter - ra pax ho - mi - ni - bus ho - mi -

Et in ter - ra pax ho - mi - ni - bus ho - mi - ni -

Et in ter - ra pax ho - mi - ni - bus ho - mi -

Et in ter - ra pax ho - mi - ni - bus ho - mi - ni -

ni - bus bo - nae vo - lun - ta - - - tis. Lau -

bus bo - nae vo - lun - ta - - - tis. Lau -

ni - bus bo - nae vo - lun - ta - - - tis. Lau -

bus bo - nae vo - lun - ta - - - tis. Lau -

da - mus te. Be - ne - di - ci - mus *mf*

da - mus te. Be - ne - di - ci - mus te. *mf* A -

da - mus te, Be - ne - di - ci - mus te. A -

da - mus te. Be - ne - di - ci - mus te.

e. A - do - ra - mus te. Glo - ri fi - ca - mus te. *calando*

do - ra - mus te. Glo - ri fi - ca - mus te. *calando* *Semichorus a tempo*

do - ra - mus te. Glo - ri fi - ca - mus te. Gra - *calando*

A - do - ra - mus te. Glo - ri fi - ca - mus te. *calando* *mf*



TREBLE *mf a tempo*

GRA - ti - as a - gi - mus ti - bi prop -

TENOR

- tias a - gi - mus ti -

*a tempo*

*mf*

ter mag - nam glo - ri - am tu - am prop -

bi prop - ter mag - nam glo - ri - am tu - am prop - ter

*poco rit. p*

mag - nam glo - ri - am tu - am.

*poco rit. p*

mag - nam glo - ri - am tu - am.

*poco rit.*

B *Tutti f a tempo*

Do - mi - ne De - us, Rex cae - les -

*Tutti*

Do - mi - ne De - us, Rex cae - les - tis, De -

*Tutti*

Do - mi - ne De - us, Rex cae - les - tis, De -

*Tutti a tempo*

Do - mi - ne De - us, Rex cae - les - tis cae -

*f a tempo*

*mf*  
- tis, De-us Pa - - ter om-ni-po - tens.  
*f*  
us Pa - ter om-ni-po - tens om-ni-po -  
us Pa - - ter om-ni-po - tens om-ni-po -  
les-tis, De-us Pa - - ter om-ni-po - tens om -

*mf*  
Do-mi-ne Fi - - li u - ni-ge-ni -  
*mf*  
- tens. Do-mi-ne Fi - li u - ni-ge-ni -  
*mf*  
tens. Do-mi-ne Fi - li u - ni -  
ni-po-tens. Do - mi - ne Fi - li u -

*dim.* *p* *p* *rit.*  
te u - ni - ge - ni - te, Je - su Chris - te Je - su Chris - te.  
*p* *rit.*  
- te, *dim.* Je - su Chris-te Je - su Chris - te.  
*dim.* *p* *rit.* *atempo*  
ge - ni - te, *dim.* Je - su Chris - te.  
ni - ge - ni - te, *p* Je - su Chris - te. Do -

The image shows a page from a musical score for 'Agnus Dei' by Franz Schubert. The score is written for voice and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) are written on staves with lyrics in German. The piano accompaniment is written on grand staves (treble and bass clef). The music is in 3/4 time and D major. The lyrics are: 'us, Ag - - nus De - - - us, Ag - - nus De - - i, De - - Ag - - - nus De - - i, Fi -'. The score is printed on aged paper with a red horizontal line across the middle.

*mf* Poco meno mosso.

Fi - li - us Pa -

Fi - li - us Fi - li - us Pa - tris Fi - li - us

Fi - li - us *mf* Pa -

li - us *mf*

Poco meno mosso.



*p*

Pa - tris Pa - tris Pa - tris

*p*

tris. rit.

tris. rit.

Pa - tris

*p*

tris. rit.

Pa - tris

*p*

tris. rit.

Pa - tris

*p*

tris. rit.

Pa - tris

**D** Andante con moto.  $\text{♩} = 80 - 84$ .

TREBLE. *Soli mp*

Qui tol - lis qui tol - lis qui tol -

BASS. *Soli mp*

Qui tol - lis qui tol - lis qui tol -

*mp*

lis pec - ca - ta mun -

lis pec - ca - ta mun - di mun -

*mf*

di, mi-se-re-re no - bis no -

*mf*

di, mi-se-re-re no - bis no -

*E mf*

bis. *Soli mf* Qui tol - - - - - lis *f*

*all*

Qui tol - lis qui tol - lis qui

*Soli mf*

Qui tol - - - - - lis qui tol -

bis no - - - - - bis.

*f* qui tol - - - - - lis *f* pec-ca - ta mun

tol-lis qui tol - lis pec-ca - ta mun - di pec-ca - ta

lis qui tol - - - - - lis pec-ca - ta mun - - -

*dim.* *mf*

di, sus - ci-pe de-pre-ca-ti - o - nem

*dim.* *mf*

mun di, mun di sus - ci-pe

*dim.* *mf*

di mun di, sus - ci - pe de - pre -

nos - - - tram nos - - - tram. *p*  
 de-pre - ca - ti - o - nem nos - - - tram. *p*  
 ca - ti - o - - - nem nos - - - tram. *f*

**F** *Tutti f risoluto*

Qui se - - - des ad dex - te - ram ad dex - te -  
 se - - - des ad dex - te - ram ad  
 Qui se - - - des ad dex - te - ram  
 Qui se - - - des ad dex - te - ram Pa -

*mf*

ram Pa - tris, mi-se-re - re no - - - bis no -  
 dex - te - ram Pa - tris, mi - se-re - re  
 Pa - tris Pa - tris, mi - se-re-re  
 - tris, mi-se-re - re no - - -



*poco rit.* **G Allegro.**

*poco rit.* bis. *f* *mf*

no - bis. *f* Quo - ni - am tu so -

no - bis. *f a tempo* Quo - ni - am tu so - lus

bis. Quo - ni - am tu so -

*poco rit.* *f* *mf*

*p* *f*

lus sanc - tus. Tu so -

sanc - tus tu so - lus sanc - tus. Tu so - lus

lus sanc - tus. Tu

*p* *f*

*mf* *f*

lus Do - mi - nus. Tu so - lus Al - tis -

Do - mi - nus. Tu so - lus Al - tis - si - mus,

so - lus Do - mi - nus. Tu so - lus Al - tis - si

*f*

## Poco meno mosso.

*p espress.* *pp rit.*

- si - mus, Je - su Chris - te Je - su

Je - su Chris - te Je - su

*p* *rit.* *molto rall.*

mus, Je - su Chris - te Je - su Chris -

H Allegro moderato.  $\text{♩} = 96$ 

*f*

Cum Sanc - to Spi - ri -

Chris - te. Cum Sanc - to Spi -

Chris - te. Cum Sanc - to Spi - ri -

- te. Cum Sanc - to Spi - ri - tu cum

*f*

tu cum Sanc - to Spi - ri - tu, in glo - ri - a De -

- ri - tu Spi - ri - tu,

tu Spi - ri - tu,

Sanc - to Spi - ri - tu, in glo - ri - a De -

i Pa - tris De - i Pa - tris,  
in glo - ri - a De - i Pa - tris,  
in glo - ri - a De - i Pa - tris Pa -  
i Pa - tris Pa - tris, in glo - ri - a De - i Pa - tris.

allargando

A - - - - -

A - - - - - men

tris. A - - - - -

A - - - - - men A - - - - -

allargando

[illegible]



## CREDO

Allegro moderato.  $\text{♩} = 92-96$ .

TREBLE.

ALTO.

TENOR.

BASS.

PIANO.  
for practice  
only

Handwritten note: *out*

*mf* Pa - trem om - ni - po - ten - tem,

*mf* Pa - trem om - ni - po - ten - tem, fac - to - rem cae -

*mf* Pa - trem om - ni - po - ten - tem, fac -

Pa - trem om - ni - po - ten - tem, fac - to - rem cae -

fac - to - rem cae - li et ter - rae, vi - si - bi - li - um

li et ter - rae, vi - si -

to - rem cae - li et ter - rae, vi -

li et ter - rae, vi - si - bi - li - um

om - ni - um, et in - vi - si - bi - li - um

bi - li - um om - ni - um, et in - vi - si - bi - li -

si - bi - li - um om - ni - um, et in -

om - ni - um, et in - vi - si - bi - li - um et in - vi -

*A poco f*

et in-vi-si-bi-li-um. Et in u -  
um. Et in u - num Do - mi-num  
vi - si - bi - li - um. Et in u - - num  
- si - bi - li - um.

- num Do - mi-num Je - sum Chris - tum, Fi - li -  
Je - sum Chris - tum Je - sum Chris - tum, Fi - li - um De -  
Do-mi - num Je - sum Chris - tum, Fi - li -

um De - i u - ni - ge - ni -  
i u - ni - ge - ni - tum. Et  
um De - i u - ni - ge - ni - tum. Et ex Pa -

tum. Et ex Pa - tre na - tum an - te om - ni -  
ex Pa - tre na - tum. an - te om - ni - a  
tre na - tum an - te om - ni - a sae -

*Bf*  
a sae - cu - la. De - um de De - o, lu - men de  
sae - cu - la sae - cu - la. De - um de De - o, lu -  
cu - la. De - um de De - o, lu - men de  
De - um de De - o,

*mf* *f*  
lu - mi - ne, De - um ve - rum de De - o  
men de lu - mi - ne, de De - o ve -  
lu - mi - ne, De - um ve - rum de De - o ve - ro de  
De - um ve - rum de De - o ve - ro



ve - ro. *mf* Ge-ni-tum, non fac - tum, *f*  
 ro. *mf* Ge-ni-tum, non fac - tum, con-sub-  
 De-o ve - ro. *mf* Ge-ni-tum, non fac - tum, con-sub-stanti - a - lem Pa -  
 con-sub-

con-sub-stanti - a - lem Pa - tri: per quem om-ni-a  
 stan-ti-a - lem Pa-tri: per quem om-ni-a  
 tri: om-ni-a  
 stan - ti-a - lem Pa - tri: per quem om - ni - a fac -

*mf* C  
 fac - ta sunt. Qui prop - ter nos qui prop - ter nos  
 fac - ta sunt. *mf* Qui prop - ter nos qui prop - ter  
 fac - ta sunt. *mf* Qui prop - ter nos ho - mi - nes  
 ta sunt. *mf* Qui prop - ter nos ho - mi -

ho - mi - nes, et prop - ter nos - tram

nos ho - mi - nes,

nos ho - mi - nes, et prop - ter nos

nes ho - mi - nes ho - mi - nes, et prop - ter nos

Poco a poco meno mosso.

sa - lu - tem de - scen - dit de cae -

et prop - ter nos - tram sa - lu

tram sa - lu tem de -

tram sa - lu tem sa - lu - tem

*rit.*

*p* lis de - scen - dit de - scen - dit de cae - lis.

tem de - scen - dit de cae - lis.

scen - dit de cae - lis de cae - lis.

de - scen - dit de cae - lis de cae - lis.

*p* *dim.* *rit.*

D Adagio non troppo,  $\text{♩} = 72$ 

TRBLE. *p Soli*

Et in - car - na - tus est et in - car -

ALTO. *p Soli*

Et in-car-na - tus est in - car - na-tus est de Spi-ri-

BASS. *p Soli*

Et in - car - na - tus est et in - car-na-tus est

*p*

na - tus est de Spi - ri-tu Sanc - to ex

tu sanc - to de Spi - ri - tu Sanc - to ex

de Spi - ri-tu Sanc - to ex Ma - ri - a Vir-gi -

Ma - ri - a Vir-gi - ne: Et ho - mo fac - tus

Ma-ri - a Vir-gi-ne: Et ho - mo fac - tus est

ne: Et ho - mo fac - tus est fac-tus



est et ho - mo fac - tus est.

et ho - mo fac - - tus est fac - tus est.

*Soli p<sup>o</sup> espress.*

Cru -

est et ho - mo fac - tus est.

E Più adagio.  $\text{♩} = 60$

*p espress.*

Cru - ei - fix - - us e - ti - am pro

ci - fix - us e - ti - am pro no - bis pro no -

*p<sup>o</sup> espress.*

Cru - ei - fix - us e - ti - am e - ti - am pro no -

no - bis sub Pon - ti -

bis pro no - bis sub Pon - ti - o Pi -

bis sub Pon - ti - o Pi - la -

o Pi - la - - - to pas - sus et se - pul - - tus  
la - - to pas - sun et se - pul - tus  
to Pi - la - - - to pas - sus et

quasi piangendo *pp* *rit.*  
*dim.* *pp piangendo* *pp* *rit.*  
se - pul - tus est se - pul - tus

**F** Allegro assai.

*Tutti f* Et re - sur - rex - - - it ter - ti - a  
est. *Tutti f* ter - ti - a di  
est. Et re - sur - rex - it ter - ti - a di -  
est. *Tutti f* Et re - sur - rex - it ter - ti - a di -

di - e, se - cun - dum Scrip - tu ras.

e, se - cun - dum Scrip - tu - ras. Et a - scen

e, se - cun - dum Scrip - tu ras. Et

se - det ad dex - te - ram Pa -

dit in cae - lum: se - det ad dex - te - ram Pa -

ras. Et a - scen - dit in cae - lum: se - det ad

a - scen - dit in cae - lum: se - det ad

dex - te - ram Pa

dex - te - ram Pa tris Pa tris Pa



*calando* *G a tempo* *mf*

*calando* tris. Et *mf* i - te - rum ven - tu - rus est ven -

*calando* tris. Et i - te - rum ven-tu-rus est et i - te-rum ven -

*calando* tris. *mf a tempo* *mf* et i - te-rum ven -

tris Pa - tris.

*calando* *a tempo* *mf*

tu - rus est *f* cum glo - ri-a *dim.* ju - di - ca - *mf*

tu - rus est cum glo - ri-a *dim.* ju - di-ca-re *mf* vi -

tu-rus est *f* cum glo - ri-a *dim.* ju-di-ca-re vi -

*dim.*

*mf* *Poco meno mosso.*

re vi - vos et mor - tu - os: cu - jus reg -

vos et mor - tu - os vi - vos et mor - tu - os: cu - jus reg -

vos vi - vos et mor - tu - os: cu - jus

*Meno mosso.*

ni non e - rit fi - nis.

ni non e - rit fi - nis.

reg - ni non e - rit fi - nis non e - rit fi - nis.

rit. pp

rit. pp

rit. pp

rit.

BOYS.

Et in Spi - ri - tum Sanc - tum, Do - mi - num, et vi - vi - fi -

can - tem: qui ex Pa - tre Fi - li - o - que pro - ce - dit.

MEN.

Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur,

et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe - tas.

BOYS.

Et unam sanc - tam ca - tho - li - cam et a - pos - to - li - cam Ec - cle - si - am.

MEN.

Con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum.

Et ex-spec-to re-sur-rec-ti-o-nem mor-tu-o-rum. Et  
 Et ex-spec-to re-sur-rec-ti-o-nem mor-tu-o-rum.  
 Et ex-spec-to et ex-spec-to re-sur-rec-ti-o-nem mor-tu-  
 Et ex-spec-to re-sur-rec-ti-o-nem mor-tu-o-rum. Et

*allargando*  
 vi-tam ven-tu-ri sae-cu-li. A-  
 Et vi-tam ven-tu-ri sae-cu-li. A-men A-  
 o-rum. Et vi-tam ven-tu-ri sae-cu-li. A  
 vi-tam ven-tu-ri sae-cu-li. A-

men.  
 men A-men A-men A-men A-men.  
 men A-men A-men A-men A-men.  
 men A-men A-men A-men.  
 men A-men A-men A-men.





us Sa - ba - oth.

oth Sa - ba - oth.

ba - oth De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth.

Più mosso.

TREBLE.

Ple - ni sunt cae - li et ter -

ALTO. *f*

TENOR *f* Ple - ni sunt cae - li et ter - ra glo - ri - a

*f* Ple - ni sunt cae - li et ter - ra cae - li et

ra glo - ri - a tu -

tu - a

*f* ter - ra glo - ri - a tu -

First system of the musical score. It consists of three staves: a vocal staff (treble clef), a piano staff (treble and bass clefs), and a vocal staff (treble clef). The vocal parts have lyrics: "a glo - - - ri -". The piano part has a dynamic marking *f* and a tempo marking *marc.* (marcato).

Second system of the musical score. It consists of three staves: a vocal staff (treble clef), a piano staff (treble and bass clefs), and a vocal staff (treble clef). The vocal parts have lyrics: "a tu - - - a." and "tu - - - a." The piano part has dynamic markings *creso.* (crescendo), *calando* (diminuendo), and *dim. e rit.* (diminuendo and ritardando). The tempo marking *calando* appears twice.

Third system of the musical score, labeled "B Allegro. *f*". It consists of five staves: a vocal staff (treble clef), a piano staff (treble and bass clefs), a vocal staff (treble clef), a piano staff (treble and bass clefs), and a vocal staff (treble clef). The vocal parts have lyrics: "Ho - san - - na Ho - san - - na Ho -", "Ho - san - na in ex - cel - sis in - ex - cel - sis Ho - san - na in ex - cel -", "Ho - san - - na in - ex - cel - sis", and "Ho - san - - na Ho - san - - na in ex -". The piano part has a dynamic marking *f*.



*f*

san - na Ho - san - na in ex - cel -

sis in ex-cel-sis in ex-cel-sis in ex - cel - sis

Ho - san-na in ex-cel - sis Ho - san-na in ex-cel - sis Ho -

cel - sis in ex-cel - sis Ho - san-na in ex - cel - sis in ex-cel -

*f*

*mf* Poco a poco

sis in ex - cel - sis Ho - san - na

in ex-cel - sis in ex - cel-sis Ho - san-na in

san-na in ex-cel-sis in ex-cel - sis in ex-cel - sis *mf*

sis in ex-cel - sis in ex-cel - sis in ex - cel - sis in

*mf* poco meno mosso

meno mosso e meno forte *rit.*

in ex - cel - sis in ex - cel - sis. *rit.*

ex-cel - sis in ex - cel - sis in ex - cel - sis. *rit.*

in ex-cel - sis in ex-cel - sis in ex-cel - sis. *rit.*

ex-cel - sis in ex-cel - sis in ex - cel - sis. *rit.*

## BENEDICTUS

Andante.  $\text{♩} = 80$   
*p* *Soli or Semichorus*

TREBLE.  
 Be - ne - dic - tus qui ve - nit qui ve - nit qui

ALTO.  
 Be - ne - dic - tus qui ve - nit qui

TENOR.  
 Be - ne - dic - tus qui ve - nit qui

BASS.  
 Be - ne - dic - tus qui ve - nit qui

PIANO  
 for practice only.  
*p*

*dim.* *mf*

ve - nit qui ve - nit in no - mi -

*dim.*

ve - nit qui ve - nit qui ve - nit

*f* *Tutti*

ne Do - mi - ni qui ve -

in no - mi - ne Do - mi - ni

*Tutti mf* *f*

qui ve - nit qui ve -

*Tutti mf* *f*

qui ve - nit qui ve -

nit in no - mi - ne Do - mi - ni.

nit qui ve - nit in no - mi - ne Do - mi - ni.

nit qui ve - nit in no - mi - ne Do - mi - ni.

*dim.* *p*

*Allegro moderato.* ♩ = 96.

Ho - san - na in ex - cel - sis in ex - cel

Ho - san - na in ex - cel sis in ex - cel

Ho - san - na in

Ho - san - na in

*f*

sis Ho - san - na in ex - cel - sis in

sis Ho - san - na in ex - cel - sis

ex - cel - sis in ex - cel - sis in ex - cel -

ex - cel - sis in ex - cel - sis in ex - cel -



## Poco meno mosso.

ex - cel - sis Ho - san - na in ex -

in ex - cel - sis Ho - san - na in ex -

sis in ex - cel - sis in ex - cel - sis

sis in ex - cel - sis in ex - cel - sis

*mf* Poco meno mosso.

cel - sis in ex - cel - sis.

cel sis in ex - cel - sis in ex - cel - sis.

*mf* Ho - san - na in ex - cel - sis.

Ho - san - na in ex - cel - sis in ex - cel - sis.

*rit. al Fine.*

## AGNUS DEI

Andante.  $d = 80$  *p* *dolce*

TREBLE. Ag - nus De - i

ALTO. Ag - nus De -

TENOR. *mp espress.* Ag - nus De - i Ag -

BASS. Ag - nus De - i Ag - nus

PIANO for practice only *p*

Ag - nus *mf* Ag - nus *dim.* De -

- i Ag - nus De - i Ag - nus De - i Ag -

nus *mf* Ag - nus De - i Ag - nus

De - i Ag - nus De - i Ag -

*mf* Ag - nus De - i Ag -

*A Poco animato* *mf*

- i Ag - nus De - i, qui tol - lis pec -

- nus De - i, *mf* qui tol -

De - i, qui tol - lis pec -

- nus De - i,

*Poco animato.* *mf*

ca - ta pec - ca - ta mun - di: mi - se -

- lis pec - ca - ta mun - di *f* pec - ca - ta mun - di: mi -

ca - ta mun - di pec - ca - ta pec - ca - ta mun -

*dim.*

re - re no - bis no

- se re - re

di: mi - se

*mf*

bis mi - se - re - re

mi - se - re re no - bis mi - se - re

*espress.* re - re no - bis mi - se - re - re no -

*p*

no - bis no bis.

re no - bis mi - se re - re no - bis.

bis mi - se - re - re no - bis no - bis.

*dim.*



*mf* Ag - - - - - nus De -  
*mf* Ag - - - - - nus De - i Ag - - - - - nus De -  
*mf* Ag - - - - - nus De - i De -  
*mf* Ag - - - - - nus De - i Ag -  
*mf* i, qui - tol-lis pec - ca - ta mun - di qui - tol-lis pec -  
*mf espress* i, Ag - nus De - i, qui - tol-lis pec - ca - ta  
*mf espress* i, qui - tol-lis pec - ca - ta pec - ca - ta mun - di pec - ca -  
*mf espress* nus De - i qui tol - lis pec - ca -  
ca - ta mun - di: mi - se - re - re no -  
*dim.* mun - di mun - di mun - di: mi - se - re -  
*dim.* ta mun - di pec - ca - ta mun - di: mi -  
ta pec - ca - ta mun - di: mi - se -

bis no - bis no - bis. *p poco rit.*  
 re no - bis mi - se - re - re no - bis. *p poco rit.*  
 - se - re - re mi - se - re - re no -  
 re - re no - bis no - bis.

**C** *mf a tempo*

Ag - nus De - i Ag - nus  
 Ag - nus Ag - - nus De - i Ag - nus De  
 bis. *mf* Ag - nus De - i Ag - nus De -  
 Ag - - nus De - i Ag - - nus

De - i, *f* qui tol - lis pec - ca - ta pec -  
 - i, qui tol - lis pec - ca - ta mun - di pec - ca - ta mun -  
 i, qui tol - lis pec - ca - ta mun - di  
 De - i, qui tol - lis pec - ca - ta mun - di pec - ca - ta

ca - ta mun - di qui tol - lis pec -  
 di qui tol - lis qui tol - lis pec -  
 pec - ca - ta mun - di pec - ca - ta  
 mun - di pec - ca - ta mun - di pec - ca - ta mun -

ca - ta pec - ca - ta mun - di:  
 ca - ta mun - di pec - ca - ta mun - di:  
 mun - di pec - ca - ta mun - di pec - ca - ta mun - di:  
 - di pec - ca - ta mun - di pec - ca - ta mun - di:

**E** Allegretto.  $\text{♩} = 88$ .

do - na no - bis pa - cem do - na no - bis  
 do - na no - bis pa - cem do - na no -  
 do - na  
 do - na no - bis pa - cem do - na no - bis



pa - cem do - na no - bis pa - cem pa -  
 bis pa - cem do - na no - bis pa - cem pa -  
 no - bis pa - cem do - na no - bis pa - cem pa -  
 pa - cem do - na no - bis do - na

Poco meno mosso e più tranquillo.

- cem *p* do - na no - bis  
 bis pa - cem do - na no - bis pa -  
 - cem *p* do - na no - bis  
 no - bis pa - cem do - na no - bis pa -  
*p poco meno mosso*

pa - cem pa - cem. *rit.*  
 - cem do - na no - bis pa - cem.  
 do - na no - bis pa - cem. *rit.*  
 cem do - na no - bis pa - cem.



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Edited by H. B. COLLINS

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